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THE FEUARDENT-CESNOLA TRIAL.

It is more than three years since the original publication of the detailed charges made in THE ART AMATEUR by Mr. Gaston L. Feuardent that Mr. Di Cesnola, Director of the New York Metropolitan Museum of Art, had so recklessly tampered with the collection of Cypriote antiquities in his custody as to impair greatly their archæological value. Inasmuch as



STATUE NO. 40. AS IT WAS FOUND.

the museum had paid for the Di Cesnola collection about \$170,000, it was important that these charges should be fairly met, and, if disproved, that the person bringing them and the persons publishing them should be severely punished. It was not, however, until five months after the publication in THE ART AMATEUR that any official notice of the matter was taken by the trustees of the museum. Then, goaded by the daily press into some recognition of the scandal created by the circumstantial charges of Mr. Feuardent, an "investigation" was held; but, as we said then and as the present trial shows now, it was a farce. The scandal was increased instead of being dissipated. Mr. Feuardent was invited to attend, but he was not allowed to nominate a single member of the board of inquiry, although he promised to name trustees of the museum. When the purposes of the committee became manifest, he absented himself from the meetings, and reserved the demonstration of the justice of his charges for a fair tribunal. The mock inquiry proceeded, and the committee of distinguished citizens, consisting of President F. A. Barnard, of Columbia College, President Charles P. Daly, of the American Geographical Society, President Roswell D. Hitchcock, of the Union Theological Seminary, Mr. J. Q. A. Ward, the sculptor, and Mr. W. C. Prime, after suppressing testimony offered in confirmation of Mr. Feuardent's published statements, unanimously reported that the charges were without foundation—that there had been no restoration or engraving of any of the objects in the Cesnola collection.

In view of the developments of the trial now in progress, it startles one to be told that these very respectable gentlemen did actually sign such a report; but perhaps they were as innocent of wrongdoing as were Mr. Moses Taylor and his eminently respectable asso-

ciates who, just before the official exposure of Tweed and the thieving Tammany Ring, reported that they had thoroughly examined the county accounts, and found that everything was correct. One man in Mr. Taylor's committee carefully steered his associates

from the facts in the one instance, as probably one man, with no less skill, steered his associates on Mr. Prime's board of inquiry. In neither case did the whitewashing report of the committee long serve its purpose. As we pointed out to the museum authorities at the time and many times since, the facts must certainly come to light, and in protecting their untrustworthy Director and colleague against the interests of honesty and justice they were doing a wrong which, when fully understood, would be severely visited upon them by the public to which they look for the support of the institution in their charge. It seemed for a while that Mr. Di Cesnola, in self-defence, would be forced to prosecute his accusers. Not Mr. Feuardent alone, but newspapers and magazines of high standing and undoubted pecuniary responsibility have again



STATUE NO. 22. AS IT WAS FOUND (HEAD AND BODY SEPARATE).

and again brought against the Director of the Museum charges under the burden of which no honest man could afford to remain silent. He has never attempted to call his accusers to account. To have done so would have been to invite judicial investigation. This he has not sought. Surrounded by a strong bodyguard of partisans at the museum, he has found it safer from his vantage-ground to assail the reputation of his accuser. In this he has committed a fatal mistake; for he is now made a defendant in a court of law, where the whole truth in the issue must be brought to light.

Mr. Feuardent claims damages to the amount of \$25,000 for defamation of character. There are five separate claims, the amount in each being \$5000. One of these has been thrown out, the court ruling that the report of the Director to the Board of Trustees, in which the character of the plaintiff is traduced, was a privileged communication, and it is not shown that the defendant caused its publication in the newspapers. For the personal issue

between Mr. Feuardent and Mr. Di Cesnola, however, the public cares but little. The trial is only important in bringing about a judicial inquiry into the charges that the Cesnola collection of Cypriote antiquities has been rendered worthless by foolish

and ignorant restorations, afterward artfully concealed for the purpose of giving the objects a peculiar significance which was supposed to add to their archæological interest.

The more important testimony in the case given in court up to the hour of the present writing will be found in another part of this magazine. The illustrations printed here with will afford a better understanding of the chief points involved in the controversy.

Statue No. 157, Mr. Feuardent says, originally represented the Greek Elpis or Hope. Mr. Di Cesnola calls it Venus, and, in accordance with this idea, has, several witnesses declare, added the emblem of a mirror, which, carried umbrella fashion, it is claimed is in a position where it could not possibly have been

in the original carving. The front view, it will be noticed, shows the hand holding up the dress in a way which would hardly admit of its holding the mirror also. According to the testimony, the mirror was originally added in plaster, but after the appearance of this illustration in THE ART AMATEUR (which we republish now with the other illustrations from former numbers of this magazine), and after it was pointed out that the hair-brush shape was unknown to the ancients, it was removed (according to Alley), and a new mirror of a different pattern was carved in the stone itself.

Statue No. 22 is shown here as Mr. Feuardent claims that it was found (the head and body separate). Mr. Di Cesnola declares, however, that the statue has not been changed, although, as it now appears in the museum, the hand holding the patera is joined to the arm, the whole apparently being one solid piece of stone. The missing leaf from the museum's album of photographs of the Cypriote collection, containing the representation of this object as it is given here, was found, according to the witness Henkel, in Mr. Di Cesnola's waste-basket. The photograph was published in a "card" by Mr. Feuardent. Mr. Di Cesnola pronounced it a forgery; the negative in the meanwhile mysteriously disappeared. But there is another print of it in the Album of the Corcoran Gallery, in Washington, which will probably be produced in court.

The illustrations of Statue No. 40 call for no comment now, as up to the present writing this object has not been introduced into the case. The particu-



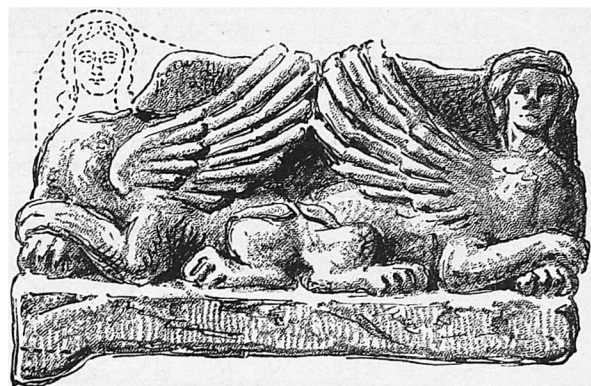
STATUE NO. 40. AS IT IS NOW.



STATUETTE NO. 157. FRONT VIEW.



STATUETTE NO. 157. SIDE VIEW SHOWING MIRROR.



SLAB NO. 35.

lars of the restoration of the two sphinxes are sufficiently explained by the witnesses. The three views we give of Statue No. 39 show it (1) as Mr. Di Cesnola represents it in his book, "Cyprus," published in 1878; (2) as it was exhibited in the Metropolitan

lars of the restoration of the two sphinxes are sufficiently explained by the witnesses. The three views we give of Statue No. 39 show it (1) as Mr. Di Cesnola represents it in his book, "Cyprus," published in 1878; (2) as it was exhibited in the Metropolitan



STATUE NO. 39. AS FOUND IN CYPRUS.



STATUE NO. 39. AS SHOWN IN FOURTEENTH STREET.



STATUE NO. 39. AS NOW SHOWN AT THE CENTRAL PARK MUSEUM.

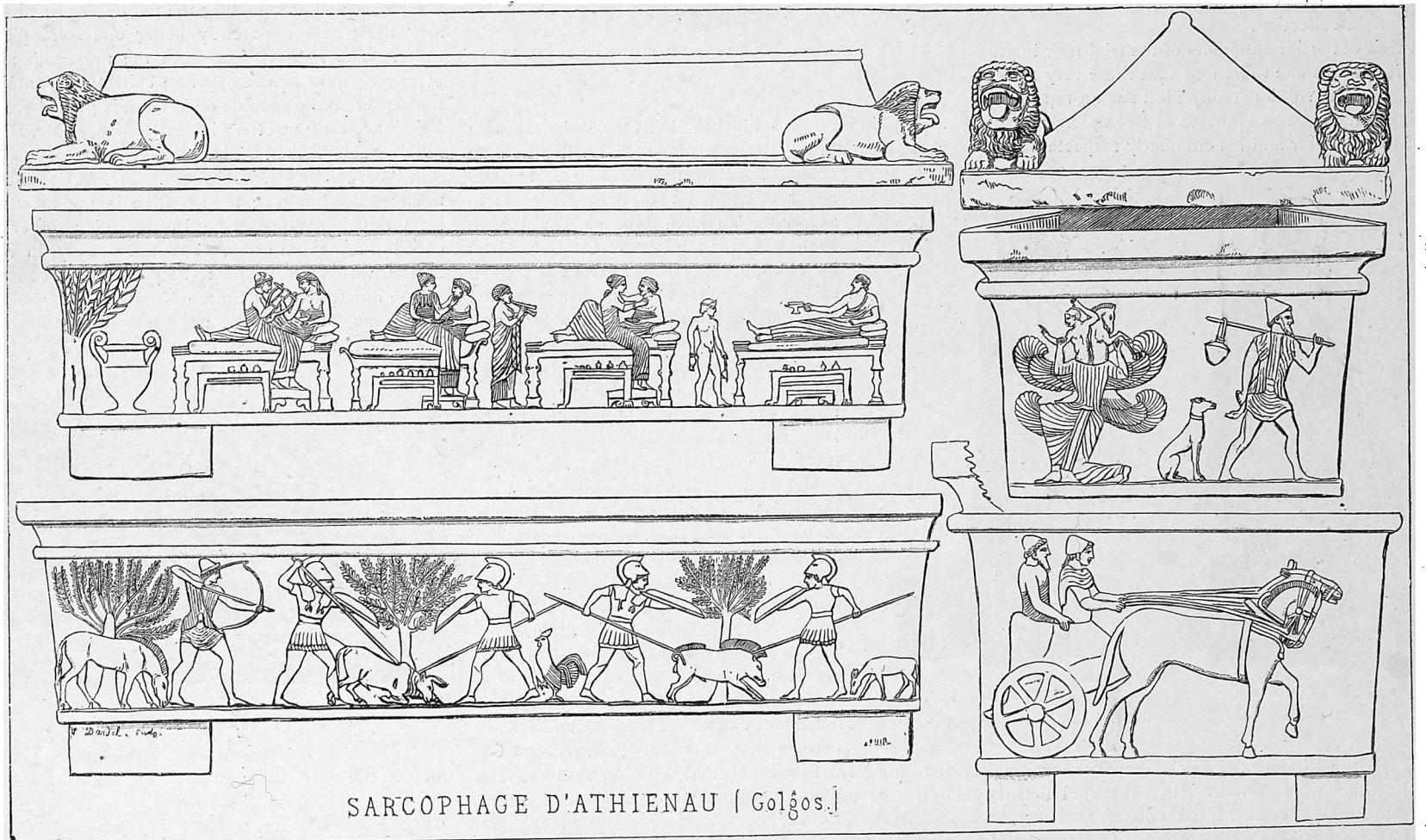
Museum in Fourteenth Street, as shown in a photograph by Pach in 1874-78; and (3) as it now appears in the Metropolitan Museum in Central Park, as represented in a photograph by Cox on sale at the door.

The testimony in regard to the sarcophagus includes the startling disclosure that Mr. Ward, who subsequently served on the "Investigating Committee," himself superintended the re-carving. This is sworn to by Mr. Savage, Mr. Di Cesnola's first assistant,

who at first warmly championed his superior and cordially hated Mr. Feuardent for his sake. It was only when he found how badly he had been duped by Messrs. Cesnola and Prime that he decided to resign. This and further important testimony came too late for publication in our present number.

In examining these illustrations and noting the testimony of the witnesses, it is interesting to hear in mind Mr. Di Cesnola's solemn declaration before the "Investigating" Committee, January 5th, 1881, in

which he said: "My answer is: *In the entire collection I have not made a single restoration of any object or part of any object in stone.*"



SARCOPHAGE D'ATHIENAU (Golgos.)

THE CYPRIOTE SARCOPHAGUS OF ATHIENO BEFORE THE CESNOLA-BALLIARD RESTORATIONS.

REPUBLISHED FROM THE "REVUE ARCHÉOLOGIQUE," FOR COMPARISON WITH THE SARCOPHAGUS AS IT NOW APPEARS IN THE METROPOLITAN MUSEUM.